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CATALOGUE

OF

Ancient and Modern

PICTURES

AND

REMAINING WORKS

OF

SIR JOHN EVERETT MILLAIS, BART.

DECEASED,

President of the Royal Academy

(Sold by Order of the Executors);

ALSO SOME

Highly Important Pictures

FROM DIFFERENT PRIVATE COLLECTIONS:

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 1, 1897,

After the Sale of the late G. Richmond's Works.

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, MAY 1, 1897,

After the Sale of the late G. RICHMOND'S Works.

Pictures from the Collection and remaining Works of the late SIR JOHN EVERETT MILLAIS, Bart., President of the Royal Academy.

J. C. HOOK, R.A., 1884.

336 91 A VIEW ON THE COAST, with gulls

32½ *in.* by 35 *in.*

TITO CONTI.

168. 92 THE INTRODUCTION

On panel—17½ *in.* by 24½ *in.*

Exhibited at the Royal Academy

PICTURES BY OLD MASTERS.

PANNINI.

21 93 A Landscape, with ruins

50 *in.* by 42 *in.*

PANNINI.

6. 6. 94 Ruins

35 *in.* by 42 *in.*

J. FYT.

23. 2. 95 A Wild Duck, surprised by a spaniel

48 *in.* by 66 *in.*

ISAAC PALING.

16 16 96 Portrait of a Lady, as a shepherdess, in pink and yellow dress

50 *in.* by 40 *in.*

G. KNELLER.

6. 16. 6 97 Portrait of John Dive, Esq., in blue coat; married to Dorothy Aston

25 *in.* by 20 *in.*

C. DE HEEM.

126. 98 Still Life on a Table

24½ *in.* by 21 *in.*

M. SWEERTS.

99 Dutch Noblemen Playing at Chess

157.10.

Signed, and dated 1612

18½ *in.* by 14 *in.*

VAN DYCK.

100 TIME CLIPPING THE WINGS OF LOVE: Full-length figure of an old man, holding Cupid on his knee and clipping his wings: Time's scythe, a skull and a quiver are on the ground

69 *in.* by 44 *in.*

From the Blenheim Collection

Exhibited at Burlington House, 1895

1102.10.

Mentioned by Dr. Waagen, p. 122, *Smith's Catalogue, No.* 262.

Engraved in mezzotint by McArdell and Valentine Green

"It was exhibited by the Duke of Marlborough at Burlington House, where it attracted my attention and admiration as a novelty in the artist's career, the picture being essentially a *poetical* effort. Oddly enough, it crossed my mind how much I would like to possess it, never dreaming a few years after it would be hanging on my wall.

"The portrait of Charles I. was bought by the National Gallery for some 15,000*l.* This picture fetched not half the *interest* of that sum, and yet they are equal in quality of painting so far as my judgment goes.

"I believe there are replicas of this picture abroad, but the presumption is very strong in favour of its being the *original*, as it is not probable the great victor of Blenheim would have been presented with a *copy*.

"It is the fate of all poetical work to be more or less disregarded, very few feel or appreciate it: hence my obtaining this valuable work for an old song."

Note by Sir J. E. Millais, Bart.

HANS HOLBEIN.

101 PORTRAIT OF A MAN: A bust, turned to the left; black beard with a few grey hairs, black cap with gold tags, black surtout showing the sleeves of a crimson doublet; blue background; inscribed *aetatis suae* 54

On panel—20 *in.* by 14½ *in.*

Exhibited at Burlington House, 1872 *and* 1880

Exhibited at the Holbein Exhibition at Dresden, 1870

"The picture was lent to the great Exhibition of Holbein's works at Dresden, 1870, and it was pronounced by Gruner so *important* as to *rank fourth* in that exhaustive collection of the master, as reference to the letter will show. (See Gruner's letter below.)

"There are initials at the back of the panel which would indicate it might have belonged to the Lord Treasurer Cecil, who had a mansion at Temple Bar full of Holbein's works.

"By examination with a magnifying glass, it will be apparent the picture has escaped all injury from the hands of cleaners.

"It is as fresh and pure as it left the painter, and compares very favourably with many of the most famous specimens which have been retouched.

"I think it probably a portrait of one of Holbein's countrymen or guild resident in London."

Note by the late Sir J. E. Millais, Bart.

Letter from Mr. Gruner to Sir J. E. Millais, Bart., when the picture was exhibited at the Holbein Exhibition at Dresden:—

DRESDEN: 30 PAAGER STRASSE.
October 19, 1870.

My Dear Sir,

In a very short time your beautiful picture by Holbein will be restored to you with many thanks of the council and the public. It has been unanimously judged the fourth fine original portrait by that great master. The first is the Morett of our gallery. The second is the Duke of Norfolk, from Windsor. The third is the banker Gisa, from the gallery in Berlin, particularly on account of its importance; and the fourth is yours.

There were about twelve to fourteen real portraits among the many exhibited, but whom yours represents remains a mystery.

(Signed) L. GRUNER.

Referring to this picture, Dr. Alfred Woltmann, author of 'The Life of Holbein,' writes as follows :—

CARLSRUHE, GERMANY.
October 20, 1871.

Dear Sir,

The portrait by Hans Holbein which you sent to the Holbein Exhibition at Dresden is a first rate picture, and one of the master's best works.

I am sorry that the English translation of my 'Life of Holbein' is all printed off, and that I shall not be able to speak there of your picture.

The more I think it suitable to tell you how much I value this work.

In an essay I have published in the 'National Zeitung' (Berlin), I said, after having mentioned the portraits of Morett (Dresden) and of the Duke of Norfolk (Windsor) :—

"Endlichritt ein bisher unbekannter Hauptwerk auf den Schemplatz welcher den Herrn Millais in London gehört, und dessen werth durch die ausgezeichnete Erhaltung vollkommen wird."

May you tell me where you got the picture? I think that it is mentioned in Dr. Waagen's four volumes. I should be much obliged to you if you would send an answer to this question. I shall prepare during next year a second edition of my book in German,

I am, dear Sir,
Yours truly,
(Signed) ALFRED WOLTMANN.
Dr. Phil., Prof. Polytech. Schule.

Regarding this Holbein, it only remains to be said that Dr. Bode, Director of the Berlin Gallery, offered Sir J. E. Millais on July 6, 1891, 3000 guineas for the picture, which he considered about the finest work of the master, an offer which Sir John refused.

VELASQUEZ.

18.18. 102 PORTRAIT OF A DIVINE, in black dress, holding a crucifix
46 *in.* by 37 *in.*

M. HONDECOETER.

103 POULTRY, OWL AND BIRDS
37.16. 40 *in.* by 49 *in.*

M. HONDECOETER.

46. 4. 104 Poultry, Peacock and Pigeons

52 *in.* by 62 *in.*

M. HONDECOETER.

8. 8. 105 A Spaniel and Heron

49 *in.* by 40 *in.*

STATUARY.

CORDIER.

106 Bust of a Negro—on marble pedestal

37. 16.

CORDIER.

107 Bust of a Negress—on marble pedestal

LORD LEIGHTON, P.R.A.

46. 2. 108 Needless Alarms—a statuette in bronze on a marble pillar

Exhibited at Burlington House, 1897

PICTURES BY SIR J. E. MILLAIS, P.R.A.

SIR J. E. MILLAIS, P.R.A.

735

109 THE EMPTY CAGE

36 *in.* by 24 *in.*

Exhibited at Bradford

SIR J. E. MILLAIS, P.R.A., 1885.

785

110 THE NATURALIST. An aged and still enthusiastic man of science, an ornithologist, is sitting on a couch propped with pillows, while he expounds to a group of children the construction and nature of a lustrous bird, a "specimen" of which in a stuffed condition he holds in his hands while he studies the creature through spectacles. On his right are two rosy little boys in straw hats. Behind the speaker a lady stoops to adjust his pillow; two more children are in front; a young girl sits at his feet, with a blue bird of gorgeous plumage lying neglected in her lap. Mr. T. O. Barlow, R.A., the painter's old friend and the engraver of many of his works, sat to Sir John E. Millais for the face of the ornithologist. The two little boys listening were painted from Sir John's grandchildren, the children of Mrs. James. The figures are life size

60 *in.* by 83 *in.*

Exhibited at the Royal Academy, 1885, *under the title of "The Ruling Passion"*

Exhibited at the Grosvenor Gallery (special Exhibition of Sir J. E. Millais' Works), 1886

Exhibited at Vienna

Exhibited at Chicago

SIR J. E. MILLAIS, P.R.A.

682.10 111 THE GIRLHOOD OF SAINT THERESA

"The little girl walking forth one morning hand-in-hand with her still smaller brother, to go and seek martyrdom in the country of the Moors."—*Middlemarch.* Prelude.

44 *in.* by 41 *in.*

Exhibited at the Royal Academy, 1893

SIR J. E. MILLAIS, P.R.A.

112 THE FORERUNNER

504. 54½ *in.* by 32 *in.*

This picture was the Artist's last work

Exhibited at the Royal Academy, 1896

SIR. J. E. MILLAIS, P.R.A., 1895.

113 TIME

441. 56 *in.* by 36 *in.*

SIR. J. E. MILLAIS, P.R.A.

114 SWEET EMMA MORLAND: A girl carrying a basket of roses

409.10. 48 *in.* by 30 *in.*

SIR. J. E. MILLAIS, P.R.A.

115 "THE MOON IS UP, AND YET IT IS NOT NIGHT" —*Byron*

1102.10. 40 *in.* by 64 *in.*

Exhibited at the Royal Academy, 1890

The following are
from DIFFERENT COLLECTIONS.

J. C. HOOK, R.A., 1860.

52.5.

116 A DEVONSHIRE HOMESTEAD
22 *in.* by 36 *in.*

C. STANFIELD, R.A.

117 MELROSE
120.15.
39 *in.* by 57 *in.*

BRITON RIVIERE, R.A., 1871.

118 CIRCE AND THE FRIENDS OF ULYSSES
892.10.
"She touched them with a rod that wrought
Swine's snouts, swine's bodies, took they bristles, grunts,
But still retain'd the souls they had before,
Which made them mourn their bodies' change the more."
Chapman's 'Odyssey.

27 *in.* by 51 *in.*
Exhibited at the Royal Academy, 1871
Exhibited at the Jubilee Exhibition, Manchester, 1887
Engraved

A. BONHEUR, 1861.

252.

119 THE CHALLENGE: Driving cattle over the Highlands
79 *in.* by 103 *in.*

SIR. E. BURNE JONES, A.R.A.

798.

120 PAN AND PSYCHE
24 *in.* by 21 *in.*
Engraved
Purchased from the artist

SIR E. BURNE JONES, A.R.A.

5-04 121 LUNA

40 *in.* by 28 *in.*

Purchased from the Artist

SIR E. BURNE JONES, A.R.A.

5-77.10. 122 SOWING

37½ *in.* by 25½ *in.*

LORD LEIGHTON, P.R.A.

123 HELEN ON THE WALLS OF TROY

346.10.

"Thus as she spoke, in Helen's breast arose
Fond recollections of her former lord,
Her home and parents; o'er her head she threw
A snowy veil; and shedding tender tears
She issued forth, not unaccompanied,
For with her went fair Æthea, Pittheus' child,
And stag-ey'd Clymene, her maidens twain,
They quickly at the Scæan gate arrived."

Homer's 'Iliad,' Book III. *Lord Derby's Translation.*

83 *in.* by 60 *in.*

Exhibited at the Royal Academy, 1865

Engraved

From the Collection of the late Duchess of Montrose

F. GOODALL, R.A., 1894.

8-9.5. 124 BY THE STILL WATERS OF THE OVERFLOW

"The picture represents a Bedouin encampment on the borders of the Syrian desert, near Sakarat, at the time of the inundation of the Nile Valley. At this period of the year the pastoral Bedouins frequent this locality and bring their sheep, goats and camels for the pasture, which is plentiful, even on the very edge of the desert. As soon as the water begins to subside, a fringe of green borders every still lake and pool, and this the Bedouins claim as belonging to them."—*Note by the Artist.*

J. M. SWAN, A.R.A.

430.10. 125 MATERNITY

59½ *in.* by 89 *in.*

Exhibited at the Grosvenor Gallery

F. R. LEE, R.A., 1864.

33.12. 126 Little Red Riding Hood, meeting the wolf in the wood

35½ *in.* by 27½ *in.*

T. S. COOPER, R.A., 1833.

152.5 127 A View near a Farm, with cattle and sheep

45 *in.* by 58½ *in.*

K. HEFFNER.

42. 128 Solitude

P. R. MORRIS, A.R.A.

44.2. 129 A Storm on Albion's Coast

Exhibited at the Royal Academy, 1895

G. F. WATTS, R.A.

651. 130 HOPE

On panel—25 *in.* by 21 *in.*

Exhibited at Munich

Sold by Order of the Executors of the late Lord Leighton, P.R.A.

THE PROPERTY OF A GENTLEMAN.

CHAS. DIXON.

29 8. 131 The Port of Liverpool

J. HORACE HOOPER.

11. 11. 132 On the Conway, North Wales

YEEND KING.

11. 0. 6. 133 Year's Youth

E. M. WARD, R.A.

35. 14. 134 Marie Antoinette, in the Conciergerie

C. J. STANILAND.

13. 13. 135 "Where there's a Will there's a Way"

W. DENDY SADLER.

98. 14. 136 Chance Companions
50 *in.* by 38 *in.*
Engraved

W. DENDY SADLER.

141. 15. 137 For He's a Jolly Good Fellow
37 *in.* by 49 *in.*
Engraved

FINIS.

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